

# KERAMIC STUDIO

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July, 1908



THE Texas wild flowers sketched by Miss Willits are not only interesting in themselves but show what can be done with local material. A good suggestion to workers at summer resorts who can decorate their porcelains in such a way as to make them valuable as local souvenirs.

The simple style of Miss Willits' studies showing the natural growth and construction of the plant makes them particularly valuable as material for design. A few applications are given to show how the material may be utilized.



So much exhibition material has been received that not having space for all we have decided to make the August issue an exhibition number. We have received illustrations from the N. L. M. P., Chicago Ceramic Association, Kansas City Club, Buffalo Ceramic Club and Y. W. C. A. If any other clubs would like to show their winter's work we will receive photos and articles up to the fifth of July. Not more than six illustrations should be sent and we would suggest that a selection should be made of the very best, so that the groups will not be too crowded and small. A few fine things, in good size, make a better impression than a crowd of small ones illy seen.



We would remind our designers of the Christmas Competition the notice of which is on the third page of the cover. It is so long since we have had a competition that it ought to bring out much new and original work and many more workers.



## LEAGUE NOTES

The annual meeting was held in the Egyptian room of the Art Institute, Chicago, May 5th. Full reports of the year's work were made by President, Recording Secretary, Treasurer, Auditors and Chairman of Exhibition Committee. These reports are filed with League papers, also the letters sent by affiliated Clubs and Advisory Board members.

The League has passed through a most successful year, and its influence has been far-reaching. Thirteen affiliated clubs were reported and twenty-five individual members who have taken active interest in the League, and these earnest workers, scattered as they are through so many States, are greatly influencing American ceramics. The result of the year's work was shown in the annual exhibition of the National League of Mineral Painters at the Art Institute of Chicago. A well planned study course was carried out and the work resulting from the completion of the year's study was remarkable and of unusual quality. The standard of decorated porcelain is being slowly but surely raised. The advance is steady and the workers are intensely interested.

Two new clubs have been added to the Roll of Clubs and four of the other clubs have added to the number of

their League members. Two clubs have resigned this year. Two names were added to the list of Honorary Members, Mrs. Adelaide Alsop-Robineau, Editor of *KERAMIC STUDIO*, and Miss Bessie Bennett, of Art Institute, Chicago; and a vote of thanks and appreciation was extended to both for the aid and encouragement given the League.

Six individual members have joined the League in the past year. They are: Mrs. Josephine Hurst, of Bloomington, Ill.; Mrs. C. H. Shattuck, of Topeka, Kansas; Brideen Motter, of Baldwin, Kansas; Elizabeth Hood, of St. Paul, Minn. Mrs. O. M. Hatch, of Helena, Mont.; Mrs. Mildred R. Burson, of Brookfield, Ill.

The traveling exhibition during the year visited the following cities in the order named and was entertained by the local Club: Chicago, Ill.; Pittsburg, Pa.; Augusta, Me.; Portland, Me.; Boston, Mass.; Springfield, Mass.; Denver, Colo.; Baldwin, Kansas; Los Angeles, Cal.; San Francisco, Cal.; Portland, Oregon.

The League is in sound financial condition. The treasury had on hand a balance of \$270.24 May 5th, and the League is able in consequence to offer for the coming year the study course to members without charge as has been done in previous years. Printed outlines of this will be mailed with instructions to each member as soon as possible. An excellent course of study has been planned; one that if carried out in full, will be of inestimable advantage to all ceramic decorators.

It was also voted, hereafter not to send any work with the traveling exhibition that did not pass the jury. It was also voted to allow members to send for the annual exhibitions of the League any of the shapes previously selected by the League for the problems, but criticisms on designs will be given only on the shapes selected for this year.

The proposed amendments were voted on favorably and added to the by-laws. The six new advisory board members elected for the year are as follows:

Miss Isabel Hampton, 1200 S. Figgers St., Los Angeles, Cal.; Mrs. Marie Witner, 1012 Western Ave., Topeka, Kan.; Miss Ida Failing, 1041 Acoma St., Denver, Colo.; Miss Perces M. Martin, 76 State St., Augusta, Me.; Miss Myra Boyd, McPherson Apts., Pittsburg, Pa.; Mrs. Evelyn B. Beachey, Chicago, Ill. Mrs. Nellie A. Cross, 1217 Farwell Ave., Chicago, was appointed Chairman of the Exhibition Committee, and Mrs. Geo. I. Bergen, Chairman of the Transportation Committee; Mrs. Evelyn Beachey, Chairman of the Printing and Press Committee, and Miss M. Ellen Iglehart, Chairman of Educational Committee.

Respectfully submitted,

MARY J. COULTER, Rec. Sec.



## STUDIO NOTES

Mrs. Anna B. Leonard, who is taking a rest in the quaint harbor of East Gloucester, Mass., will have classes in Cincinnati during July and in Louisville during August.

Miss Jeanne M. Stewart is going to the Pacific Coast to make new studies of California fruit and flowers. During her absence her Chicago studio will remain open under the direction of her assistant, Miss Jane Laurence.



DESIGN FOR THE DECORATION OF CHINA

Caroline Hofman

## FOURTH PAPER



EVERY designer needs an active imagination in order to create beautiful things, and also the appreciation of beauty and originality wherever he encounters them.

These can be cultivated by anyone, and it is the object of this chapter to suggest to beginners in design certain books and designs that have been helpful to others traveling the same road.

Many of the china-painters for whom these articles are written are situated where they cannot easily reach museums, or the rare and beautiful things collected by individuals,—such things as stir the imagination and make us long to create. But there are still many ways by which, if he wishes it, some of the best decorative work that has ever been done may reach the most distant student.

It is probable that every State library in the country has some good books which relate to decorative art, and these libraries would no doubt buy other books for the same purpose if they were asked to do so. Thus, where the local library does not contain what we want for our study, there is still opportunity to find it in circulation elsewhere.

Now let us consider a list of books that will be of use to us.

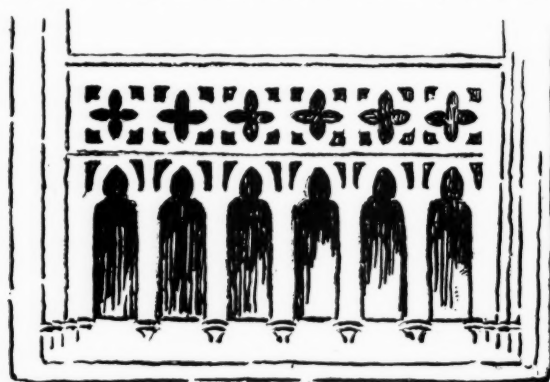
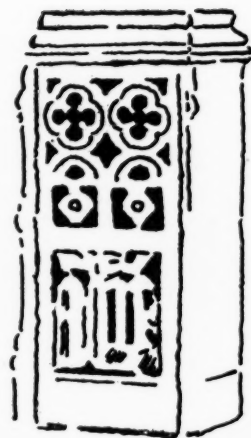
Those that are absolutely technical are often not at all what the decorative designer needs. He wants pictures of beautiful things that have been done in a finely decorative way,—the description of how they were done is of secondary importance. The designer will find that what is appreciative and imaginative in his own spirit will be brought out by seeing beautiful things.

Did you ever see any particularly fine piece of design or handicraft without wishing, with your whole heart, to go right to work and try to make something beautiful of your own?

It is more the scholar's point of view than the artist's to seek long descriptions as to just how a thing has been created; to the artist it is sufficient that it has been done, and that things as beautiful may be done again.

Among books that are helpful to the designer because they give us compositions that speak to us even without the aid of text are those illustrated by William Nicholson, Carleton Moore Park, Maxfield Parrish, Frank Brangwyn (illustrations from this artist can be found in reproductions of his paintings published in current art magazines), Edward Penfield, Walter Appleton Clark, Arthur Rackham, Joseph Pennell, Elizabeth Shippen Green, Jessie Wilcox Smith and Jules Guerin.

Some of these illustrators, you will notice, are among the magazine contributors of the present time (this is a very great period, by the way, in magazine illustration), so that anyone can have many good decorative compositions by carefully watching the magazines from month to month and gathering from them the best they have to give us.



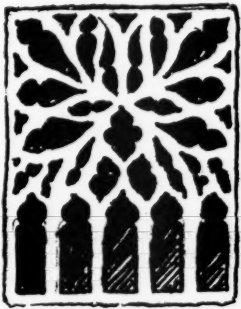
These artists help us to realize what the *decorative* spirit means; and although their work, taken literally, could not be applied to ceramics, yet we can see that if such feeling for spacing, and such charm of line were brought into our over-glaze work (the *spirit*, mind you, not the letter), our china would glow with all the beauty of the best periods of ceramic art.

Is it not well worth our while to study and learn to love and appreciate this fine spirit of decoration?

Among books which a good public library might supply are Pugin's "Gothic Architecture;" also "Architecture in Italy from the Sixth to the Eleventh Century" (Fisher Unwin, London); "Ornament in European Silks;" and L'Art de L'Imprimerie" (Lamson Wolfe and Co., Boston).

To turn to the consideration of good abstract designs, which every craftsman may possess if he will, I want to speak of the photographs which the Metropolitan Museum is





getting out for educational purposes.

Already many examples of the metal-work, laces, ceramics and weavings have been photographed, and it is intended that others shall follow until all the collections owned by the museum, including much that is rare and beautiful, can be had in these low-priced photographs.

Another useful source of suggestion to the china-painter is found in pictures of old Chinese wares; and I remember that the "English Magazine of Fine Arts" for July, 1906, contained some good illustrations of these, printed in blue.\*

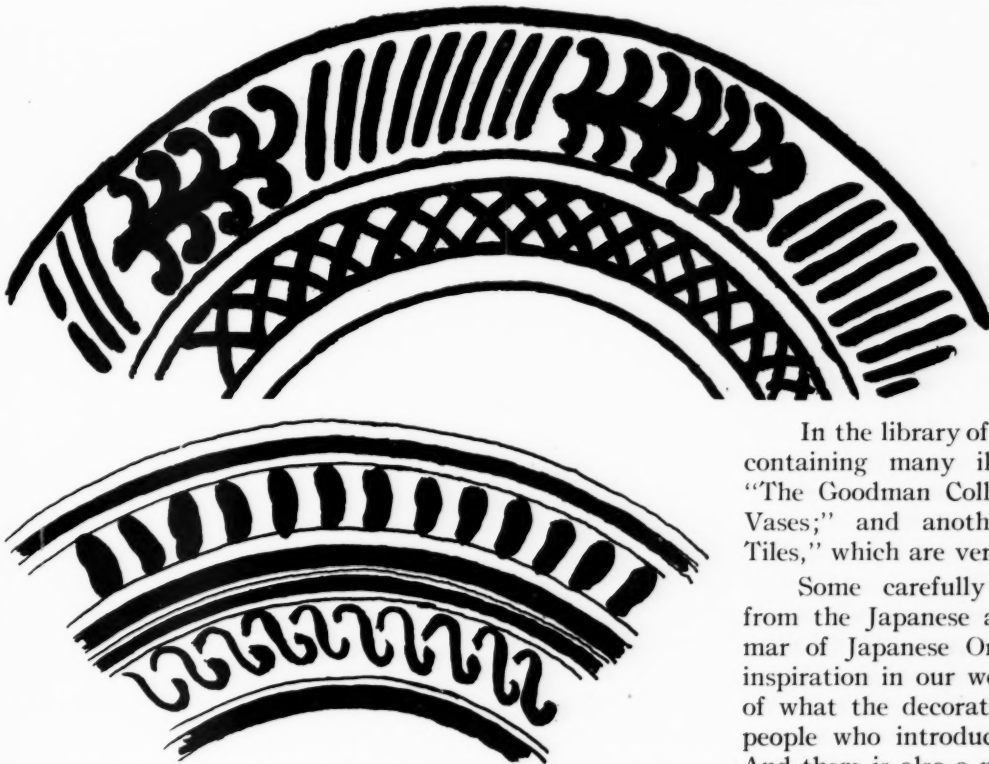
We ourselves do not want to paint at all in the Chinese way,—either ancient or modern,—but we can study the good arrangement of design in these old pieces greatly to the advantage and improvement of our original work. How the smaller masses of growth subordinate to the more important ones; how we feel the crisp spring and fine sure drawing of every stem and tendril; above all let us note the beauty of the background spaces, just clear white shapes, they are, left by the design painted in dark against them; but these background spaces are as good in form and proportion as any part of the plant-growth relieved by them.

Do we not feel our imagination touched by classical things of this sort, even though, as I have said, we do not want to *imitate* the oriental craftsmen?

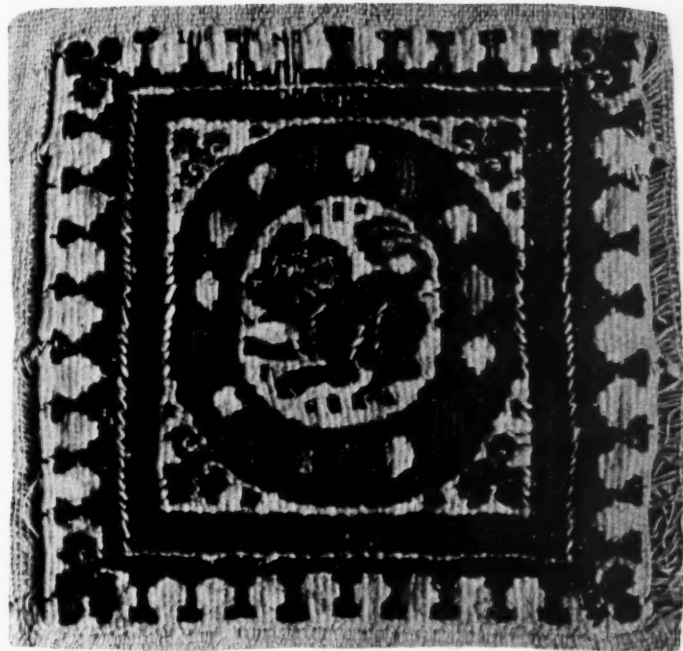
Turning our attention now from the Chinese to the most beautiful style which European design has ever given us,—the Gothic,—we can find among examples of this ornament innumerable suggestions for ceramic decoration.

Any good, or, rather, well illustrated, book on Gothic ornament will help us wonderfully in catching the spirit of the best space-art; so grand, so simple, so impressive was that great period in Art history.

\*This magazine is now out of print, but can be had of the publishers for one dollar, at the present time.



Italian Faience plaques for the study of proportion in dark and light.



Coptic design from Metropolitan Museum of Art.

I have seen a pottery bowl, beautiful in shape and proportion; the decoration (in very slight relief) done in the Gothic spirit. It is judged, by critics, to be one of the most beautiful pieces of modern pottery that have been done.

There is simply no end to the good designs which the spirit of the old Gothic ornament will suggest.

Try spacings for different pieces of porcelain, either on the piece itself or on paper, taking your idea from the Gothic style. Keep the idea of *proportion* steadily in mind in planning the space divisions, and do not let the main interest of your design "scatter," and see whether you do not get beautiful results. This is the best way to use "historic ornament", as it is so often called. Where the historic ornament is really good in line and feeling we try to put the same *feeling* into our own work; but where it is heavy or pretentious, or where it fritters into a lot of detail that is not decorative (as in the decadent periods), we may perhaps notice it as students of history, but as designers we pass it by.

There was also a period I have not yet mentioned, when the Persian lusted ware, and the Rhodian ware, were very good in shape and decoration, and some of our most advanced teachers of ceramic design have been calling the attention of their classes to these examples.

In the library of the Metropolitan Museum is a volume, containing many illustrations of these wares, entitled "The Goodman Collection of Thirteenth Century Lusted Vases;" and another of "Thirteenth Century Lusted Tiles," which are very useful to the worker in ceramics.

Some carefully selected and photographed designs from the Japanese are published under the title, "Grammar of Japanese Ornament and Design," which give us inspiration in our work by just showing us many pictures of what the decorative spirit can mean in the hands of a people who introduce it constantly into everyday living. And there is also a much more elaborate Japanese publica-



tion, called "The Kokka," containing a mine of riches for the designer. These are reproductions of many of the best things that Japanese artists have produced in many periods. A full set of these delightful publications can be found in the library of the Metropolitan Museum; but there are so many numbers of it, and it is so rare, that few libraries possess it. The Coptic designs which are given with our text are from photographs of embroideries and weavings done by this early Christian people. They are given here because they show the same feeling for spacing which we want in our china design, and as a reminder to us all that in the best art there is no nationality. Coptic, Japanese, Rhodian, Gothic or modern American,

the whole question is: Is it *well designed*?

Because a thing is of a certain period or country that is no sign that it is either good or bad; both kinds are being done all the time.

If we, as beginners, think that it is difficult to judge which of the many designs we see are good and which are poor, that we cannot as yet trust our individual taste, we may be glad to know that there are certain "touchstones" which students find helpful, that can be applied to each design we either make or see.

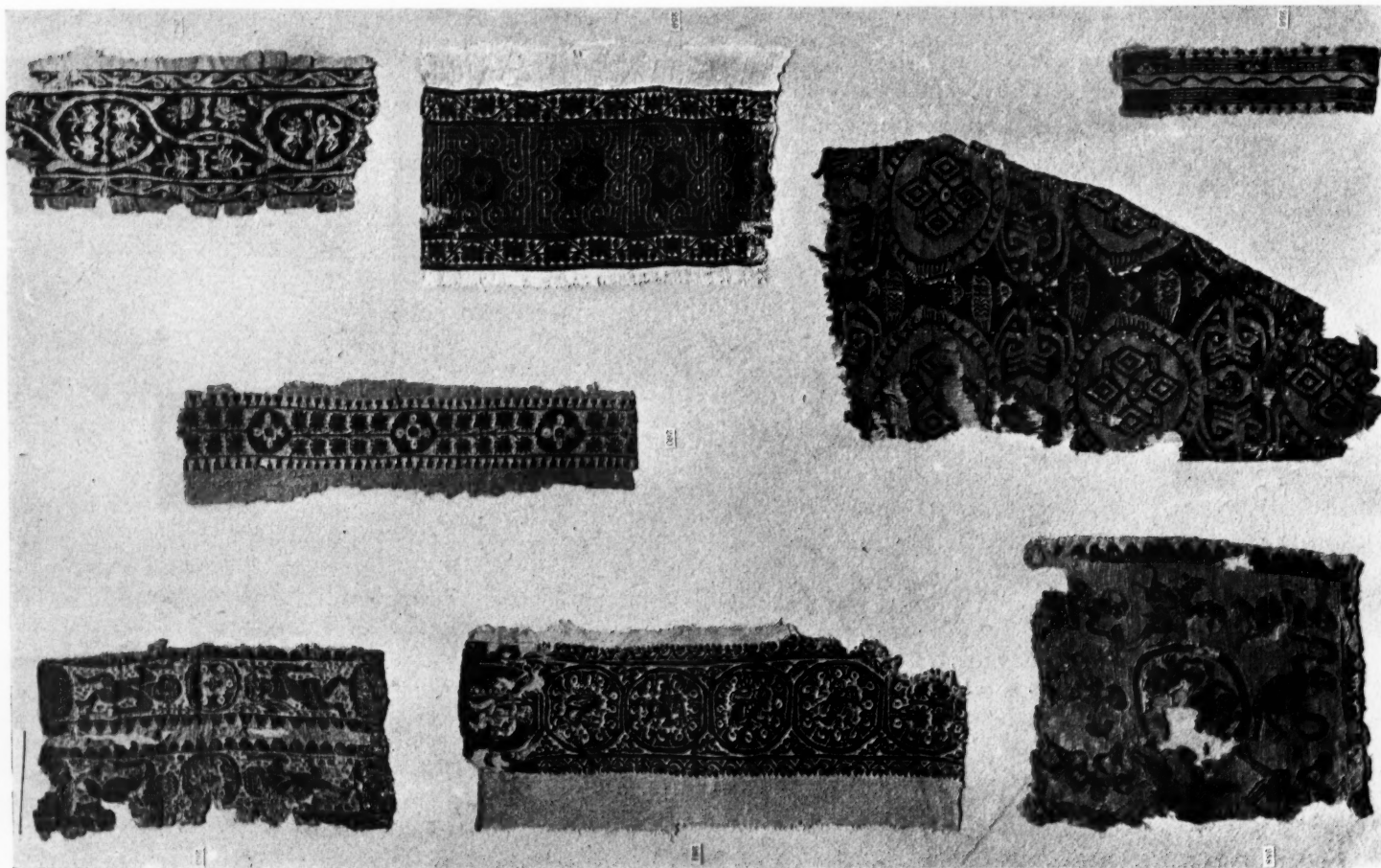
Here are the most useful ones: we can ask ourselves the question, in judging a design, is it effective in its massing, in its largest space division? When we look at it from a little distance does it give us the impression of unity, of



Vase taken from "The Kokka."

one thing, simply from the shapes and proportions of its masses? We soon recognize the fact that a design cannot do this if we have more than one part of it very important; two points of *equal* interest in a design are as sure to make dissension as are two kings in one kingdom. Neither the kingdom nor the design can be "composed" under such trying circumstances.

Next comes the question: Is the shape of each mass in the design a graceful one, or are there uncouth forms here and there that look awkward and clumsy?



COPTIC WEAVINGS FROM THE METROPOLITAN MUSEUM OF ART



No matter what the design, from a landscape to a repeat pattern, it must have no form that is ugly or ill-proportioned in itself. The student learns to see this and to have it more or less consciously in mind, not only when he himself is designing, but also when looking at paintings, illustrations and abstract designs,—for the law is the same in them all.

Good designs do not contain clumsy shapes any more than the sky clumsy clouds, or the sea awkward waves.

Let us measure our efforts by the highest standards, and so carry on our work in the humble and reverent spirit which gave the craftsman of earlier times his wonderful skill.

Don't let us feel satisfied to do just one or two little exercises that are suggested by a teacher, but let us get into the spirit of *decoration*; fill our minds so full of the beauty of the best that has been done that we are unconsciously guided to do good work of our own.

You can do it,—anyone can do it who raises his ideals higher and always higher, and then works willingly to reach them.

If we care enough to do this we will find the time and the strength for it, notwithstanding the almost universal necessity among craftworkers to "keep the pot boiling."

Now shall we not, at once, put into execution some suggestion from the designs given here, of different times and peoples? Then, if we will test the designs we have made by the touchstones mentioned, we shall find that we are growing in appreciation, and that our work is taking on more interest and charm as a result.

(TO BE CONTINUED)

#### WILD FLOWERS FROM TEXAS

Designs by Alice Willits—Treatments by Sara Wood Safford

##### WHITE FLOWERS

WHITE FLOWER NO. 1.—Name not identified (page 59)

We are sorry not to be able to give these lovely white things a name, numbers seem so cold and indifferent. Call No. 1 any name you like the sound of, when you work from it, and paint the flowers a delicate greenish white with deeper grey green for shadows and warm sepia brown tips. The stems are like the flowers in color and value, while the leaves are a cool blue green

*Flowers and stems:* Grey Green, Grey Green and Blue Violet. *Leaves:* Grey Green with Blue Green warmed with Blue Violet, Shading Green with Blue Violet in shadows.

WHITE FLOWER NO. 2.—Name not identified (page 61).

These flowers are white with yellow green tips and petals and light yellow bracts. The leaves and stems are warm yellow green.

*Flowers:* Yellow Green greyed with Blue Violet, Albert Yellow for centers. *Leaves and stems:* Yellow Green with Blue Violet, Olive Green.

##### PINK FLOWERS

##### MILK PEA (Supplement)

Soft shrimp pink in color, with warm rather richly tinted leaves.

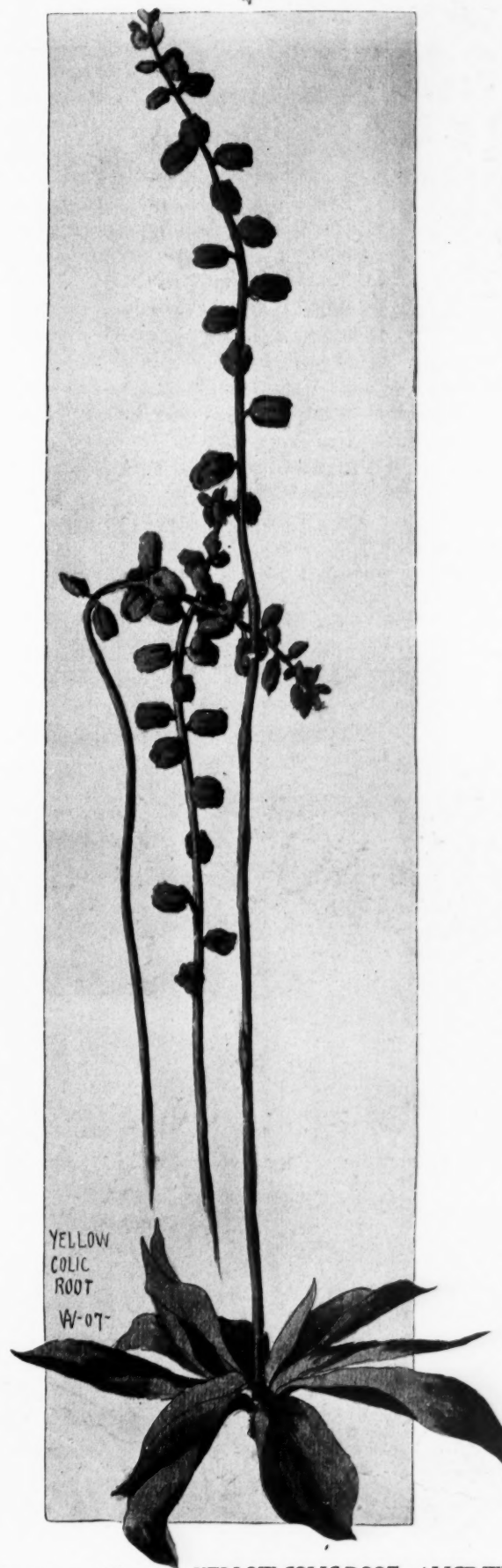
*Flowers:* Carnation. *Leaves and stems:* Yellow Green greyed with Blue Violet. Brown Green with Dark Green. *Seed pods and tender buds:* Olive Green greyed with Blue Violet.

##### CAROLINA VETCH (page 64)

These flowers are unusual in color, but offer splendid decorative suggestions. The peculiar little bean-like growths are a brilliant shrimp pink, while the stems have more of

the crimson tone. The leaves are quite a warm olive green.

*Flowers:* Carnation. *Stocks:* Carnation or Blood Red with touch of Ruby. *Leaves:* Olive Green, Brown Green with Shading Green greyed with Blue Violet, Olive Green with Carnation for tender stems and buds.



(Treatment page 66)

YELLOW COLIC ROOT—ALICE WILLITS

## PINK FLOWERS—Continued



## GRAY'S SAXIFRAGE (Supplement)

More dainty little posies than these could not be. A soft rose pink in color with buds more deeply tinted. The leaves are warm and deep in color with the undersides rather grey, lighter in value. The midribs and stems are a soft grey pink.

*Flowers and buds:* Peach Blossom, Tender Green stems.

*Leaves:* Yellow Green with Shading Green greyed with Blue Violet, Olive Green greyed with Blue Violet. *Stems and midribs:* Olive Green with Carnation.

## MEXICAN PRIMROSE (page 56)

Both flowers and buds are a soft rose pink, which repeats in the stems. The centers are yellow. The leaves and stems at the base are rather cool in tone.

*Flowers:* Special Rose with Peach Blossom, Albert Yellow for centers. *Leaves and stems:* Olive Green greyed with Blue Violet, Shading Green with Olive Green greyed with Blue Violet, Carnation with Blue Violet into Olive Green.

## TEXAS STAR (page 71)

Very deep rose pink are these starry little blossoms

with light yellow centers. The unopened buds have orange pink tips, the leaves and stems are cool.

*Flowers:* Special Rose with Peach Blossom, Peach Blossom with a touch of Yellow Brown for simple buds, Albert Yellow centers. *Leaves and stems:* Olive Green greyed with Blue Violet, Olive Green with Dark Green and Blue Violet.

## PINK FLOWER No. 6 (page 56)

There is something in this growth that reminds one of the California poppy, but the color is a purple pink. The greens are cool.

*Flowers:* Special Rose with Peach Blossom, Peach Blossom, Special Rose with Peach Blossom and Blue Violet for purple shadows, Albert Yellow for centers. *Leaves and stems:* Olive Green with Blue Violet, Olive Green and Shading Green greyed with Blue Violet.

## BLUE FLOWER

## VIRGINIA OR COMMON DAY FLOWER

These blossoms might be called Yale blue in color, they are so brilliant and ringing in tone. The centers are light yellow and the leaves a warm olive green with grey pink edges and tips. The stems are olive in tone touched with pink where the leaves join. *Flowers:* Banding Blue, Albert Yellow for centers. *Leaves and stems:* Olive Green, Olive Green with Blue Violet for a grey green, Carnation greyed with Blue Violet.



## BOWL—VIRGINIA OR COMMON DAY FLOWER DESIGN—ADELAIDE ALSOP-ROBINEAU

**I**F a bowl of celadon ware can be obtained it would make a fine foundation for this design. Lacking this tint your bowl inside and out with Celadon, draw your design with an outline of old blue and fire. Paint the flowers in the medallions and border in a grey blue, not too deep in tone. The background of the medallions, the

bands, and fret in border with a darker tone of blue, strengthen the darker blue outline and fire. Then retint the outside of the bowl with celadon wiping out the flowers and background of medallions and fire again. The smaller medallion is to be used in center of bowl and the border inside the rim.





VIRGINIA OR COMMON DAY FLOWER—ALICE WILLITS



PINK FLOWER, No. 6—ALICE WILLITS

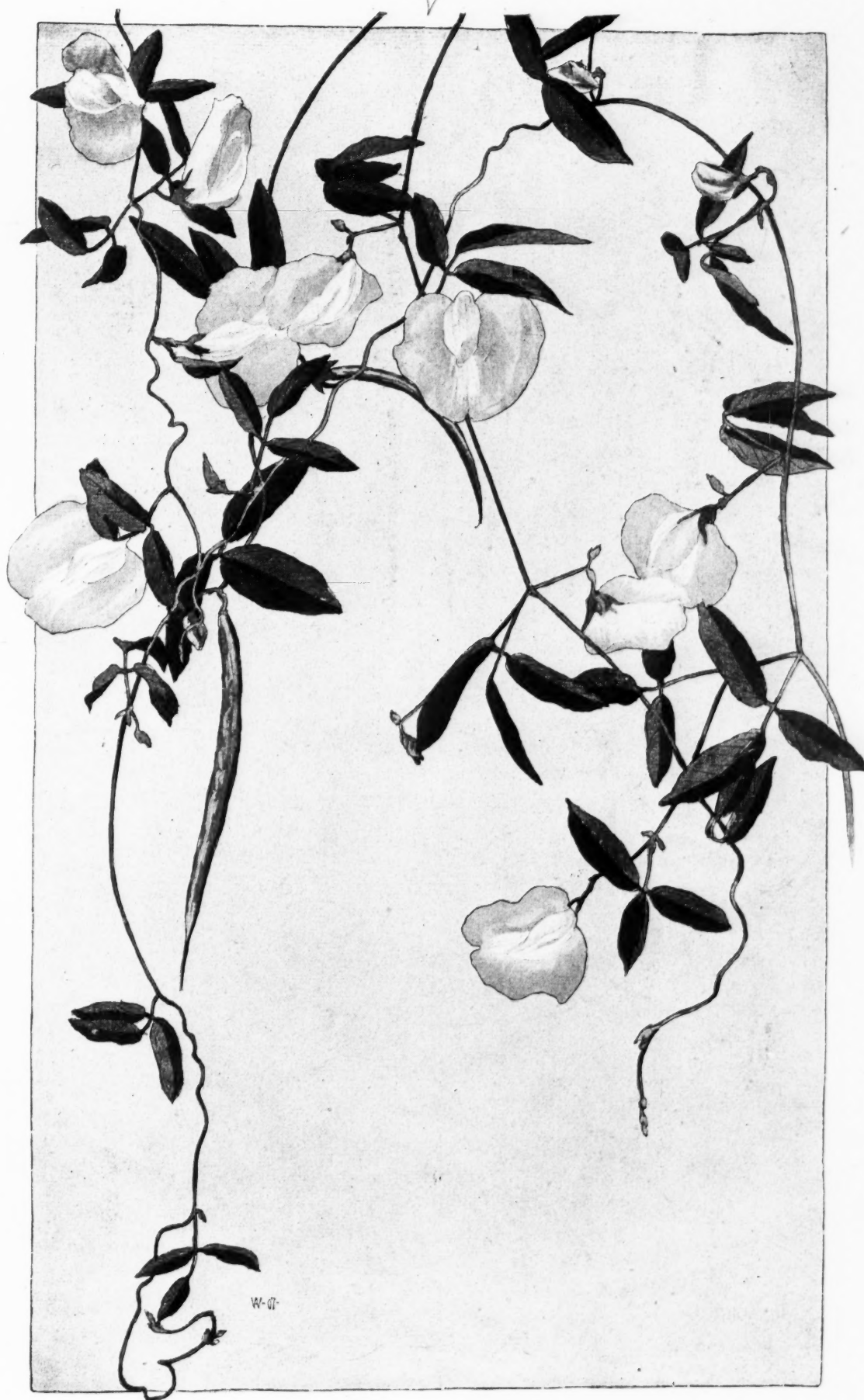
(Treatment page 54)



MEXICAN PRIMROSE—ALICE WILLITS

(Treatment page 54)





LIGHT VIOLET FLOWER No. 2—ALICE WILLITS

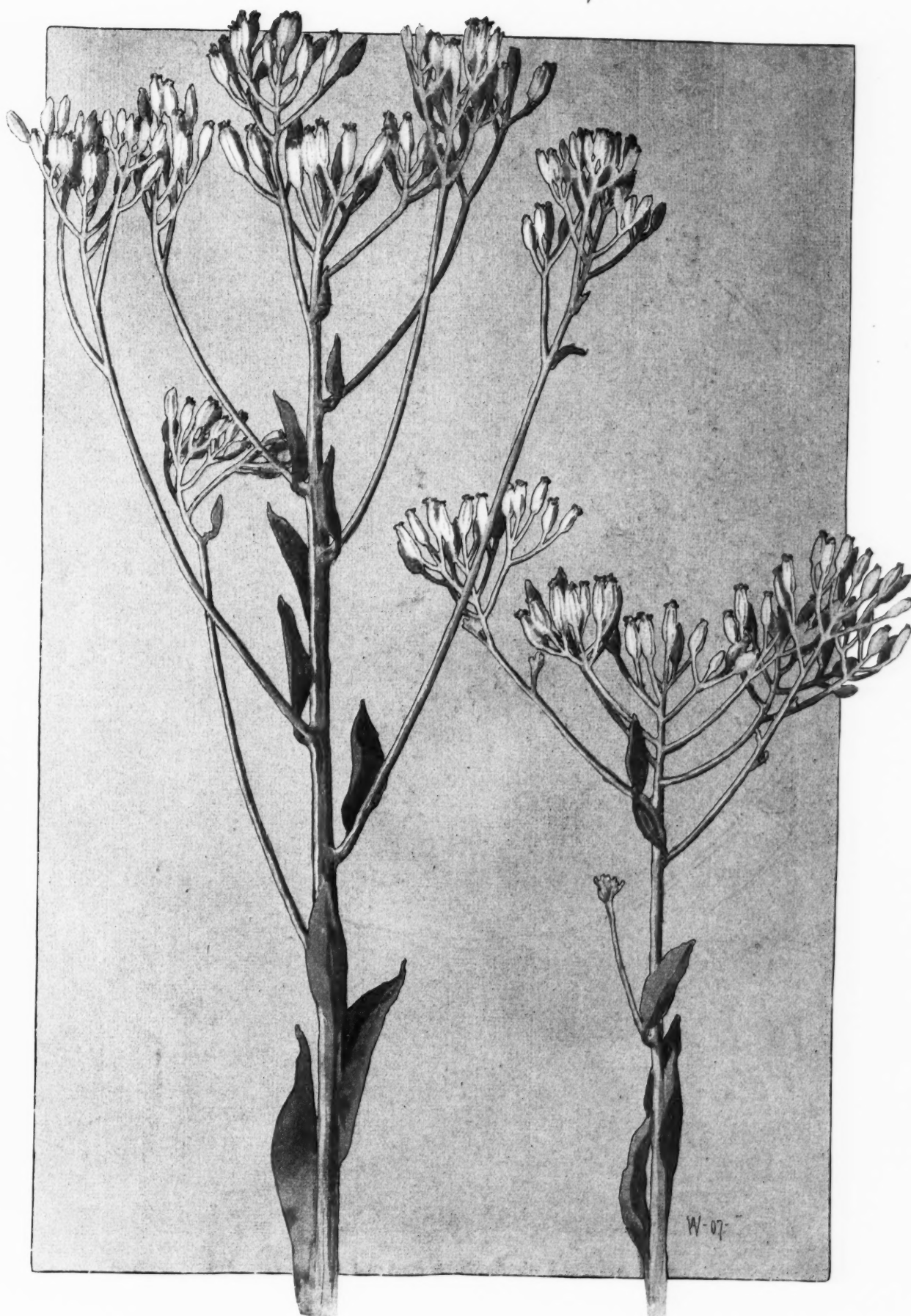
(Treatment page 62)



CHOCOLATE POT WITH MOTIF OF WHITE FLOWER No. 1—ADELAIDE ALSOP-ROBINEAU

This design may be executed in gold or an ivory lustre ground with top and base in yellow brown lustre, or, it may be carried out in grey blues and white.





WHITE FLOWER, No. 1—ALICE WILLITS

(Treatment page 53)



PLATE DESIGN FROM STUDY OF WHITE FLOWER No. 2—ADELAIDE ALSOP-ROBINEAU

**T**HIS design must be executed in a delicate manner or it will look "spidery."

Tint all over a cream tone, draw the outline in Grey Green and fire. Paint in the background with Grey Green,

the centers in a deep tone of the color used for tinting; give the design a second wash of the cream tone. If desired a third fire can be given tinting the entire border with the cream tone to give a softer, deeper effect.





WHITE FLOWER No. 2—ALICE WILLITS.

(Treatment page 53)



FALSE DRAGON HEAD—ALICE WILLITS

## LIGHT VIOLET FLOWERS (light mauve pink and purple)

False Dragon Head.

Light Violet No. 1—Name not identified.

Light Violet No. 2—Name not identified.

Deep Violet No. 3—Name not identified (page 68)

Iris Prismatic.

## FALSE DRAGON HEAD.

If you can hold a delicate violet pink through the different firings you will have the lovely color of these flowers. The stems are warmly tinted with red and the leaves are a deep warm green.

*Flowers:* Blue Violet, Blue Violet with Carnation.*Leaves:* Olive Green, Olive Green and Shading Green.*Stems:* Olive Green for the delicate little stem, with Blood Red for the stronger stocks.

## LIGHT VIOLET FLOWER NO. 1.

Three more nameless ones. No. 1 blossoms are warm blue violet in tone with deep yellow centers. The buds show only a cream white tone to the tips, which are a delicate mauve. The greens are tender and light at buds and flowers, but cooler and stronger in leaves and stems.

*Flowers:* Blue Violet, Blue Violet with Banding Blue, Albert Yellow deepened with Yellow Brown for centers.*Leaves and stems:* Olive Green, Olive Green with Blue Violet, Shading Green with Brown Green.

## LIGHT VIOLET FLOWER NO. 2. (page 57)

This nameless one belongs to the pea family, I am sure. The blossoms are a very delicate mauve pink with blue lights, the leaves and tender stems of rich warm green, touched with red for the heavier stems.

*Flowers:* Blue Violet with Peach Blossom, Blue Green with Blue Violet.*Leaves:* Olive Green greyed with Blue Violet, Shading Green with Brown Green.*Stems:* Olive Green, Olive Green with Blood Red.

## IRIS PRISMATICA.

A really "Royal" purple are these flowers with yellow at the centers, and warm rich green leaves and stems.

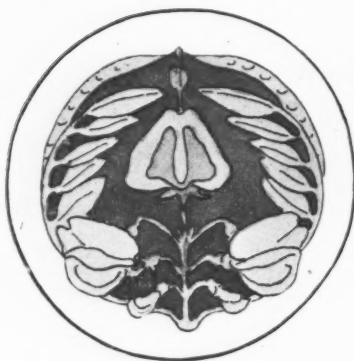
*Flowers:* Ruby with Blood Red, Ruby 2 parts, Banding Blue 1 part for high lights, Albert Yellow for centers.*Leaves and stems:* Olive Green, Shading Green with Brown Green greyed with Blue Violet.

IRIS PRISMATICA—ALICE WILLITS





LIGHT VIOLET FLOWER No. 8 - ALICE WILLITS

BOWL DESIGN—MILK  
PEA MOTIF

THIS is to be a pink bowl for a special color effect but of course other color schemes may be used. A very nice effect can be obtained by using the border with the flower and leaf ornament on the outside and on the inside the medallion in center with band at top and a light line

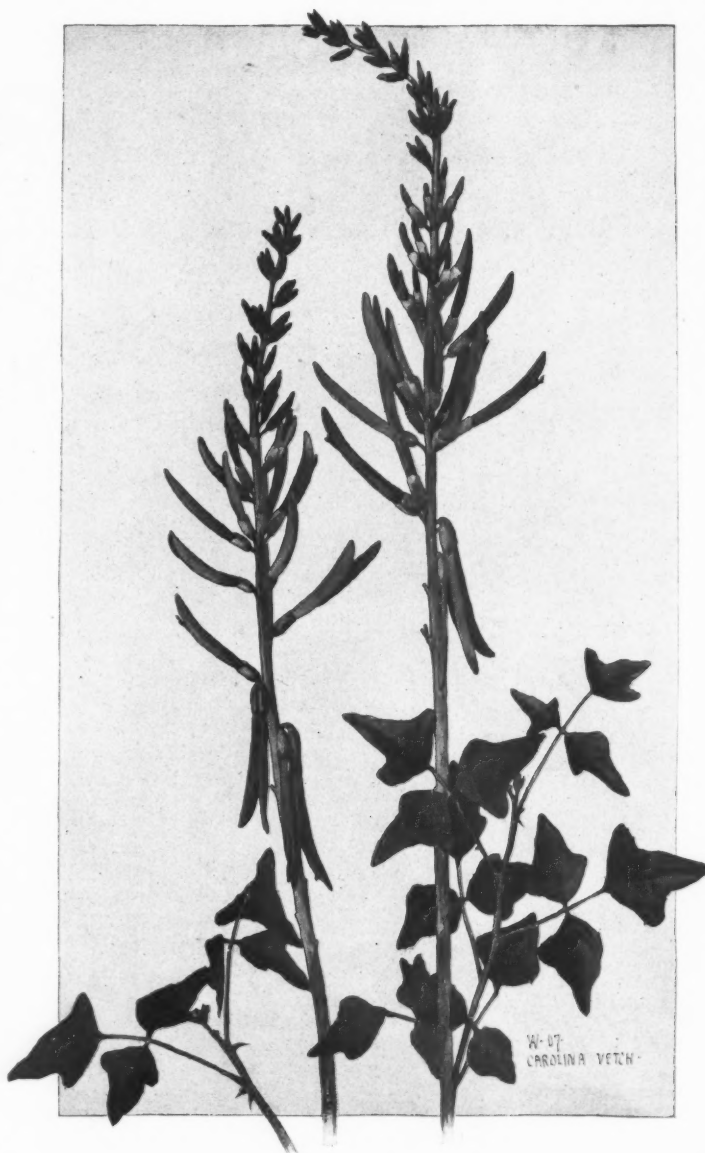
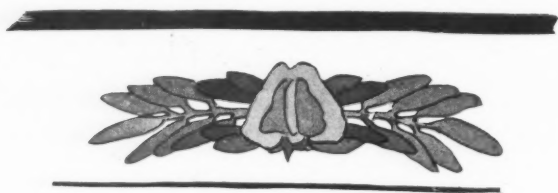
below. The bowl is to be tinted outside Pearl Grey also on the inside border band and medallion. The design may be outlined in Grey Green for leaves, stems and bands, in Carnation light for blossoms. After firing the darker band border may be tinted with Carnation, the blossoms also. The leaves, stems and bands may be painted in Grey Green. After firing tint again lower part outside of bowl, inside band and medallion. Wipe out the pink flowers and strengthen the outline if necessary.



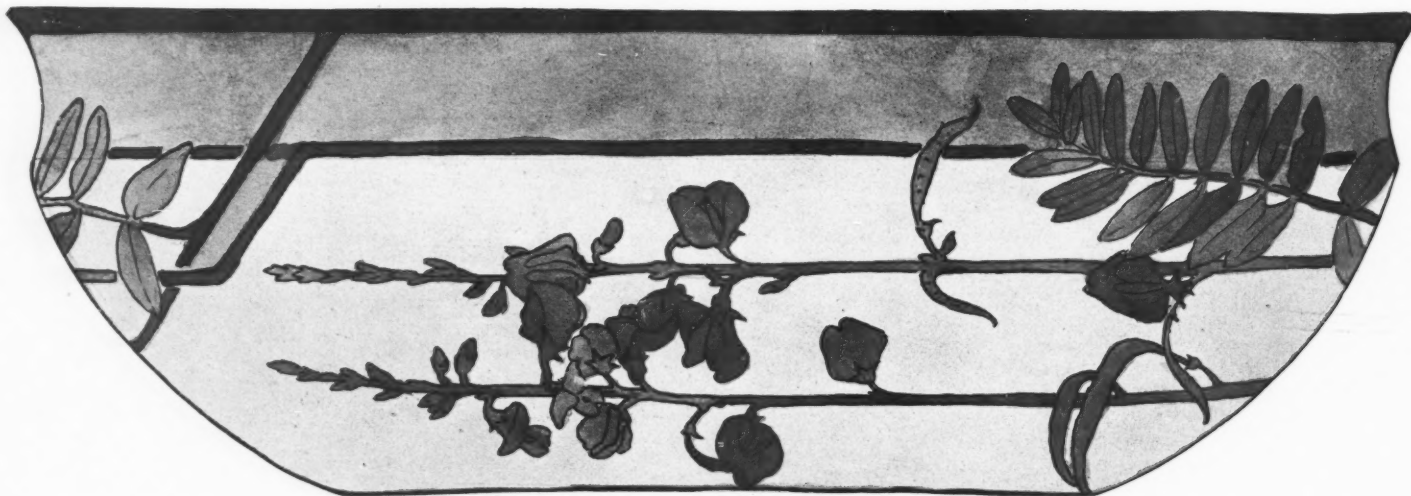
## DEEP VIOLET FLOWER No. 3

These flowers are a deep rich violet in color, the closed buds are very pink in tone, the leaves and stems a warm dark green.

*Flowers:* Blue Violet, Blue Violet with Peach Blossoms (high lights), Banding Blue 2 parts Ruby 1 part for rich shadows. *Buds:* Albert Yellow into Blue Violet with Peach Blossom. *Leaves and stems:* Olive Green greyed with Blue Violet, Shading Green with Brown Green.



CAROLINA VETCH—ALICE WILLITS  
(Treatment page 53)

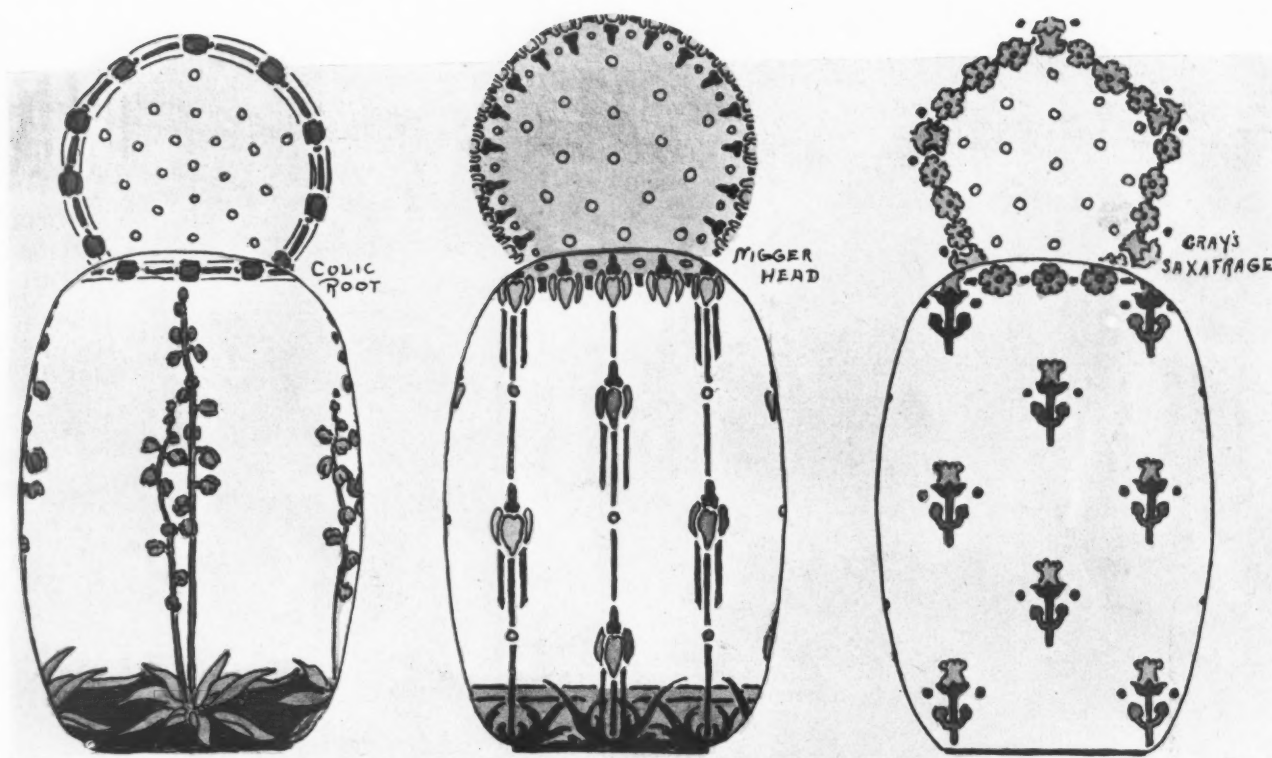


BOWL DESIGN—MILK PEA MOTIF—ADELAIDE ALSOP-ROBINEAU





DEEP VIOLET FLOWER No. 3—ALICE WILLITS



PEPPERS AND SALTS—ADELAIDE ALSOP-ROBINEAU

## PEPPERS AND SALTS

*Adelaide Alsop-Robineau*

THIS design with colic root motif may be executed in natural colors with a brown outline on a white or cream ground. The design from the "Nigger Head" may be in gold on white with black outlines to petals and black centers to flowers and a tinting of yellow brown lustre on top and base with the horizontal lines also black, or the flower petals may be in yellow brown lustre and the entire design in gold.

The design of saxafrage may be executed in flat enamels. The blossom pink, the sepals, stems, and buds light green on a white ground, the outlines brown and the dots yellow brown or banding blue. Either of the last two designs might be executed in blue and green schemes. The colors should be rather brilliant to give an old fashioned effect; or, for the Nigger Head the petals might be in orange; stems, green; centers of flowers, a reddish purple; and dots banding blue. The saxafrage might have blue flowers and yellow brown dots, or yellow flowers with purplish blue dots; stems and buds green.



## TREATMENT FOR PARTRIDGE PEA (page 68)

*Sara Wood Safford*

One cannot help referring to the leaves first, they are so lovely and fern like. Soft, light and dark olive they are, from stems of the same tone at the base to a more russet green near the flowers. The flowers are soft yellow with deeper orange touches. *Flowers:* Albert Yellow, Albert Yellow greyed with Olive Green, Yellow Brown for center touches. *Leaves and stems:* Olive Green greyed with

Blue Violet Olive Green and Brown Green greyed with Blue Violet, Yellow Green and Yellow Brown for tops of stems, deepen with Yellow Brown and Brown Green.



## YELLOW FLOWERS

NIGGER HEAD

In color very much like the "oxeye daisy," but with deeper tints of the petals, some of them being almost a nasturtium red. The centers are a rich brown, the leaves and stems a warm olive in tone.

*Flowers:* Albert Yellow, Yellow Brown, Yellow Brown with Carnation, Yellow Brown with Auburn Brown for centers, grey some of the tips with Olive Green.

*Leaves and stems:* Olive Green, Olive Green greyed with Blue Violet, Brown Green with Yellow Brown greyed with Dark Green.

## YELLOW COLIC ROOT (page 53)

The little blossom parts of this growth are a grey yellow in tone, the stems and leaves of rather grey olive green.

*Flowers:* Albert Yellow, Albert Yellow greyed with Auburn Brown, Albert Yellow and Yellow Brown.

*Stems and leaves:* Olive Green greyed with Blue Violet, Brown Green with Yellow Brown greyed with Dark Green.



## ANSWERS TO CORRESPONDENTS

A. N. H.—We do not know of any gold lustre sold under that name which is iridescent green in color. An iridescent green may be obtained by firing dark green lustre over ruby lustre or overfired and scoured gold. You might try these two combinations on small samples to find out if they are what you wish; light green over rose gives a lighter iridescent effect or yellow over rose giving pearly reflections.





NIGGER HEAD—ALICE WILLITS



PARTRIDGE PEA—ALICE WILLITS

(Treatment page 66)



## THE CRAFTS

*Under the management of Miss Emily Peacock, 232 East 27th Street, New York. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.*

*All questions must be received before the 10th day of month preceding issue, and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.*

### THE MAKING OF A METAL BOX

(CONCLUDED.)

E. B. Rolfe

**T**WO slots are cut in the covering to insert the hinges, Fig. 21. Cut each corner on the upper edge of the lining, Fig. 22. The covering is cut as Fig. 23. This will allow the two joints, when the laps are bent, to be directly over each other. Bend the laps into place and find where the holes over the lock will come. Drill or punch a small hole in them and remove the necessary metal with the piercing saw. Fig. 1.

Tin the laps where they will be in contact and replace them on the wooden frame.

If you are unable to procure copper hinges, the brass or iron ones can be coppered by being immersed in a solution of copper sulphate. Add to this a small amount of sulphuric acid, and be sure that the solution is "acid." Lay the hinges on a strip of zinc and leave until the proper amount of copper is deposited; a few minutes will suffice.

Wash them and dry in saw dust. Insert them in the slots of the covering and screw them securely to the wood. Bend the laps into place and solder.

From the foregoing it will not be difficult to see how the cover has the metal applied.

A scraper is needed to finish the soldered parts; to make this, heat a piece of one-eighth square tool steel to a red color. Bend one-fourth inch of the end at a right angle, shaped as in Fig. 24. Harden and temper the steel to a straw color, then put it into a handle and sharpen the cutting edge on an india stone. This tool is used to remove the surplus solder that may have extruded from the joints of the box. It is drawn toward the worker and scrapes the extra solder away in small shavings. The end of this tool is shaped in accordance with the nature of the surface to be worked on. This tool can also be used to remove any sharp edges on the copper that are out of the reach of a file.

The box must now be gone over carefully and any defects corrected. Probably it will not lock. The two thicknesses of metal over the lock may interfere with the tongue of the lock reaching in far enough to allow the bolt to be thrown. In this case, enlarge the lower end of the hole on each tongue until the box will lock. Fig. 25.

The box is then ready for the finishing and coloring. To keep the wood from being wet in the subsequent washings and dippings, warm some wax by working it between the fingers and stop up all the holes in the copper.

Brush the box till it is bright and clean with a stiff bristle brush and powdered pumice and water. Wash and then dry it in warm saw dust.

To color copper any of the five following methods may be used:

No 1—Sulphide of Potassium	3 oz.
26% Ammonia	$\frac{1}{2}$ oz.
Water	1 gal.

The sulphide is dissolved in the water and the ammonia added. Warm the solution and immerse the box. The color is first brownish to iridescent and then blue black. Remove the box when the desired shade is reached. Wash it in running water, and dry in saw dust.

No. 2—Dampen the box with water and place it on a

saucer. Fill the saucer with concentrated ammonia and cover all with an inverted jar or crock. The fumes of the ammonia will attack the dampened metal and produce shades of brown and black with greenish tones. If under a glass jar the process can be watched. When the desired shade is reached take out the box and dry it in the air.

No. 3—Ammonium Chloride	124 grains
Sodium Chloride	124 grains
Ammonia, liquid	$4\frac{1}{2}$ drams
Water	16 ounces

Dip the articles in the solution or paint it on them with a soft brush. This method gives a pale bluish green color.

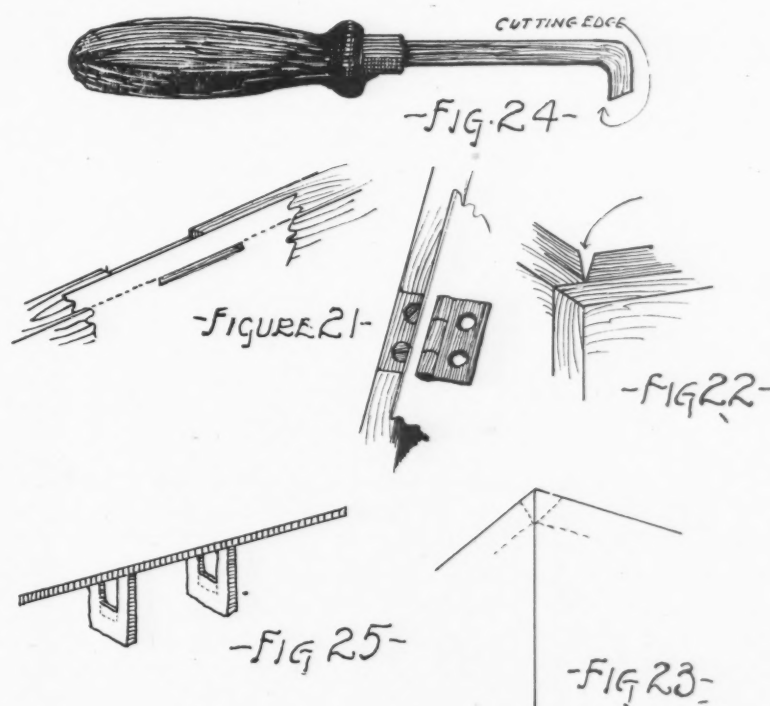
No. 4—Cream of Tartar	1 ounce
Ammonium Chloride	1 ounce
Carbonate of Copper	3 ounces
Sodium Chloride	1 ounce
Acetate of Copper	1 ounce
Vinegar	8 ounces

The above gives a deep rich olive green if it is painted on and left to dry in the air. Repeat the operation until the desired shade is reached. Before using, the heavy precipitate should be filtered off and the liquid used alone.

No 5—Ammonium Carbónate	900 grains
Ammonium Chloride	300 grains
Water	16 ozs.

Always dissolve the chemicals in the water in the order they are named, and paint the solution on the copper with a flat brush.

Most colors on metal can be enriched and preserved by coating them with some transparent medium that is not of itself injured by contact with the air. Coloring can also be added to the covering and often a poor color can be improved in this way. Lacquer is sometimes used, but gives too much gloss. Beeswax dissolved in turpentine gives the best effect. Warm the turpentine and add the wax to it. When this has dissolved and is well mixed apply it on the



metal with a brush and rub it well with a soft cloth. Apply some of the wax to a cork and dip in powdered pumice. Rub the highest parts of the metal with the cork; this will remove some of the coloring and bring out more of the underlying metal color. The darker tones of the coloring will act as a foil for the decoration when the lights are brought up.

Some colorings will resist wear better than others, but no color on a smooth surface will resist the constant wear of daily handling. A texture on the metal will do much to prolong the life of the color put on, but the only safe way is to arrange the decoration with the proper proportion of reliefs and hollows to hold enough color to give the best effect to the piece as a whole.

Wear will bring out in the reliefs the true copper color.

Finally, powdered pumice mixed with oil will remove the coloring from any part that is too dark or would suffer most by constant handling.

The color in the hollows should balance with the bare copper on the relief. If not, more color should be applied to the article.

The object of coloring is to hasten or imitate the patination that copper and its alloys, bronze and brass, naturally receive by contact with the atmosphere.

The brown and black tones so often seen on copper are caused by varying amounts of red and black oxides of copper that form in contact with the oxygen of the air. The greens come from salt-laden air which forms chlorides. Even the small amount of carbonic acid in the air will cause the green carbonate of copper to form in sufficient quantities to be seen after a few years. Ammonia causes blue greens in damp atmospheres, while cyanides, acetates and other chemicals cause their own shades of blue or green.

Many copper articles that have been long buried, where they have been in contact with carbonates, ammonia, acetates, etc., have a very beautiful patina, but for a box with modern decoration it seems much more appropriate to choose one of the beautiful nut brown colors of the first two methods of coloring given than to try to reproduce these.



#### STUDIO NOTES

The Handicraft Guild of Minneapolis announce their Summer School of Design and Handicraft, from June 15th till July 17th. Ernest A. Batchelder, Director; Courses of study include Design and Composition, E. A. Batchelder; Metal work, D. Donaldson; Jewelry, Mrs. I. P. Conklin; Pottery, F. D. Willets; Leather, N. Murphy; Bookbinding, E. Griffith; Wood Block printing, B. Nabersberg; Stencilling, E. Morris; Water Color, M. E. Roberts.

The Nordkraft weavers, the Misses Glantzberg, held an exhibition of their artistic and practical hand weavings, including hangings, curtains, nursery friezes, table covers, etc., suitable for summer cottages, in the Members' room, National Society of Craftsmen, for a week beginning April 20th.

Mr. John Getz gave a very interesting lecture the evening of the 28th of April in the Galleries of the National Art Club, on the Ceramic Art of Persia. The lecture was beautifully illustrated by color slides specially made by the new Lumiere process.

The National Society of Craftsmen will have a summer exhibition and sale under the direction of Mr. J. W. Fosdick, at Sugar Hill, White Mountain, N. H. They will also have

lectures on the Arts and Crafts movement and classes in design and handicraft.

Miss Emily F. Peacock will work and teach at Narragansett Pier, R. I., this summer.



#### HANDICRAFT EXHIBITION AT GREENWICH HOUSE

The native arts of the immigrant peoples in New York City, were exhibited at Greenwich House, 26 Jones Street, under the auspices of the Art Committee of the Neighborhood Workers' Association, on May 27 and 28th. The major part of the exhibit was of textiles, covering a wide variety of materials and design from many countries. There were rugs and laces from Ireland and Italy, peasant costumes of many obscure provinces, and a very complete collection of Jewish ceremonial robes and altar cloths; brass and copper work, jewelry and wood carving, and one elaborate piece of tapestry. The management distinguished in its cataloguing between articles made abroad and articles made here by immigrant workers, in an endeavor to give sharp point to the cultural loss America suffers in failing to utilize the manual skill and inherited art sense of many of its newer citizens—the object which Chicago has daily before its eyes in the Hull House Labor Museum.

The settlements who were the largest contributors are as follows:

Bohemian Embroidery, Normal College Alumnae House; Norwegian carved wood and brasses, The Nurses' Settlement; Brasses and Roumanian Embroidery, University Settlement.

The beautiful bedspread was sent by Deaconess Gardiner of the Grace Church Neighborhood House, and is owned by an Italian family.



#### GUILD OF BOOK WORKERS

THE second annual exhibition of the Guild of Book Workers was held in the old Tiffany Studios from April 22d to the 25th. There was a small but excellent showing of work.

Mr. Cobden Sanderson exhibited two books, *Paradise Lost* and *Emerson's Essays*. *Paradise Lost* was an especially fine example of his work; it was bound in red seal and tooled in gold. In the same case, which was devoted to professional work, was a wonderful piece of technical skill by Otto Zahn. It was a binding of white and pinkish red mosaic on a background of dull blue. The edges of the book were painted and goffered. Mr. Zahn's execution is almost perfect, but his design and color scheme left much to be desired. His own book on the Art of Binding was so much more attractive, for all the exquisite qualities of his workmanship were shown with restraint and gained thereby.

Miss L. Averill Cole of San Francisco, who has studied with M. Jacobs of Brussels, the most accomplished of the Belgian binders, showed a couple of books as excellent in their forwarding as in their finishing, and reaching a very high standard in both.

Miss Preston exhibited an old copy of the English Poets in a binding thoroughly in harmony with the contents and beautifully executed. Miss H. S. Haskell an excellent and well designed binding for Hewlett's *Earth Works Out of Tuscany*. Miss O. Holden of San Francisco a copy of the *Cathedral Cities of England* in leather with carved wood sides, Gothic in design.

Miss D. P. Edwards sent two volumes of "*La Mort D'Arthur*" by Morley, bound in dark green, full crushed levant with very flat backs, the only decoration being



the title in gold. The titles were designed by Miss M. Morris, the daughter of William Morris. These volumes attracted a good deal of special notice.

Among other exhibits of excellent work were those of Miss A. M. Sarret, S. W. Logan, H. Forbes, Miss Dudley, Miss Weir, the Misses Kendall, and Miss McQuade.

Other features of the exhibition were the attractive books bound in half leather by students during their first three months' work.

Some of the simple clear type designed by Cobden Sanderson and Emery Walker from the Doves Press, a case of illuminated manuscripts by Mrs. Gotthold.

The Bookworkers' Guild was organized in November, 1906, and has a very large membership. Fourteen different states in this country are represented, also England, France and Russia.

E. F. P.



### ANSWERS TO INQUIRIES

**TEXTILES**—In the Norwegian tapestries the wool nearly always shows a mixture of different tints in one and the same color. A few strong colors are

chosen and the wools dyed in these colors are mixed together before they are spun into yarn. It is precisely the theory of decomposition of tone so modern in its application to painting. Every inch of the yarn is woven especially for the place where it is to stand in the fabric as every tint is especially mixed for the painters' brush.

**I. B. H.**—Try the Aniline dyes in powder form; those are soluble in water for leather work. Red, blue, yellow and brown will give you many combinations. Wm. Tinsler & Co., 197 William St., New York City, will supply you with a catalogue of these dyes on application.

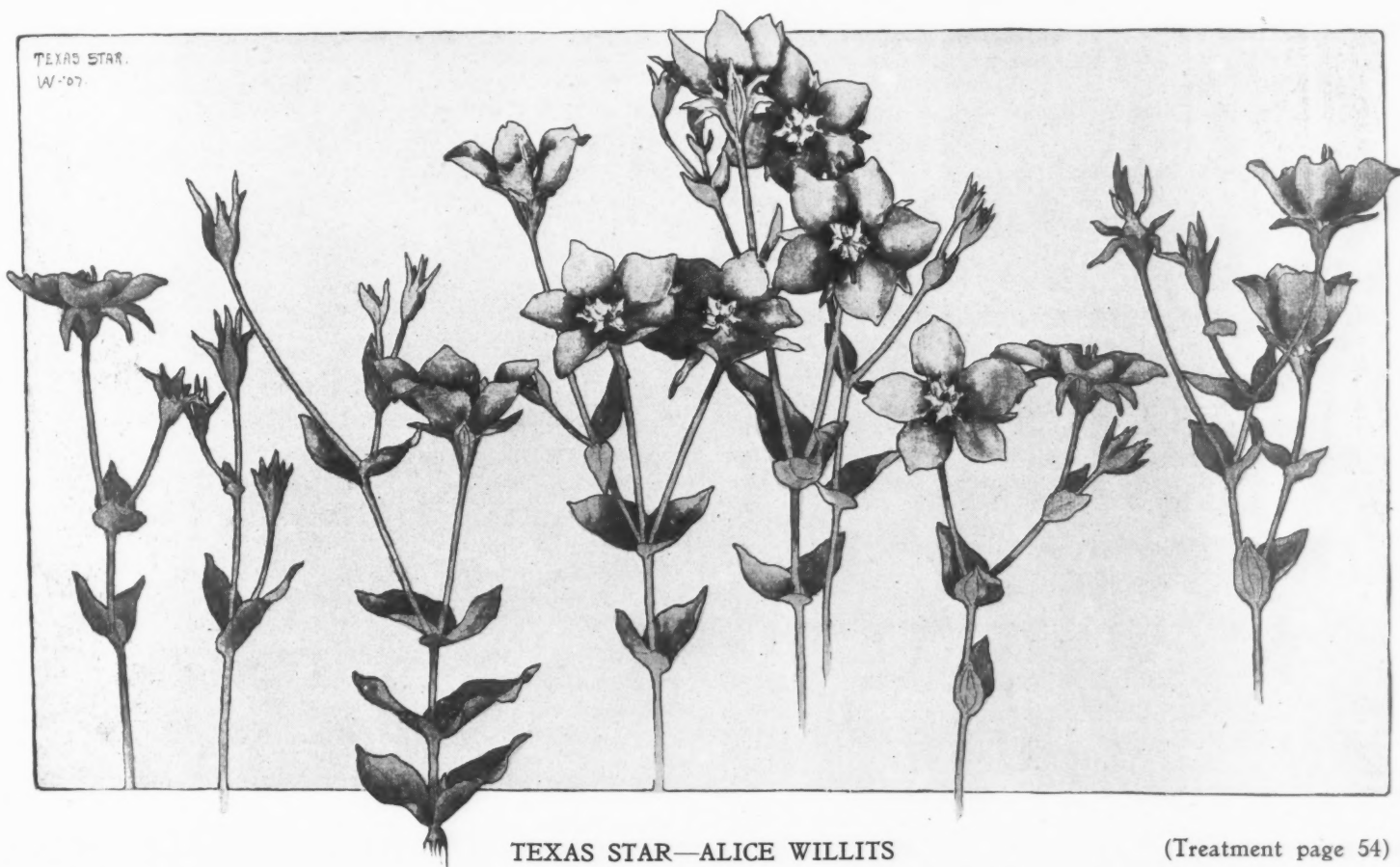
**M. N. M.**—Shellac is the best cement for jet; warm the shellac and mix it with a little lamp black or smoke it before applying it to the article.

**T. V.**—Gum wood is the best for wood blocks that are to be used for printing, though basswood is also used. They are cut from the end of the wood sometimes, but it is not necessary.



### STUDIO NOTES

Mr. F. B. Aulich of Chicago has left his studio for a fishing trip in Northern Michigan, but will resume classes again in July.



TEXAS STAR—ALICE WILLITS

(Treatment page 54)

## The SCHOOL ARTS BOOK

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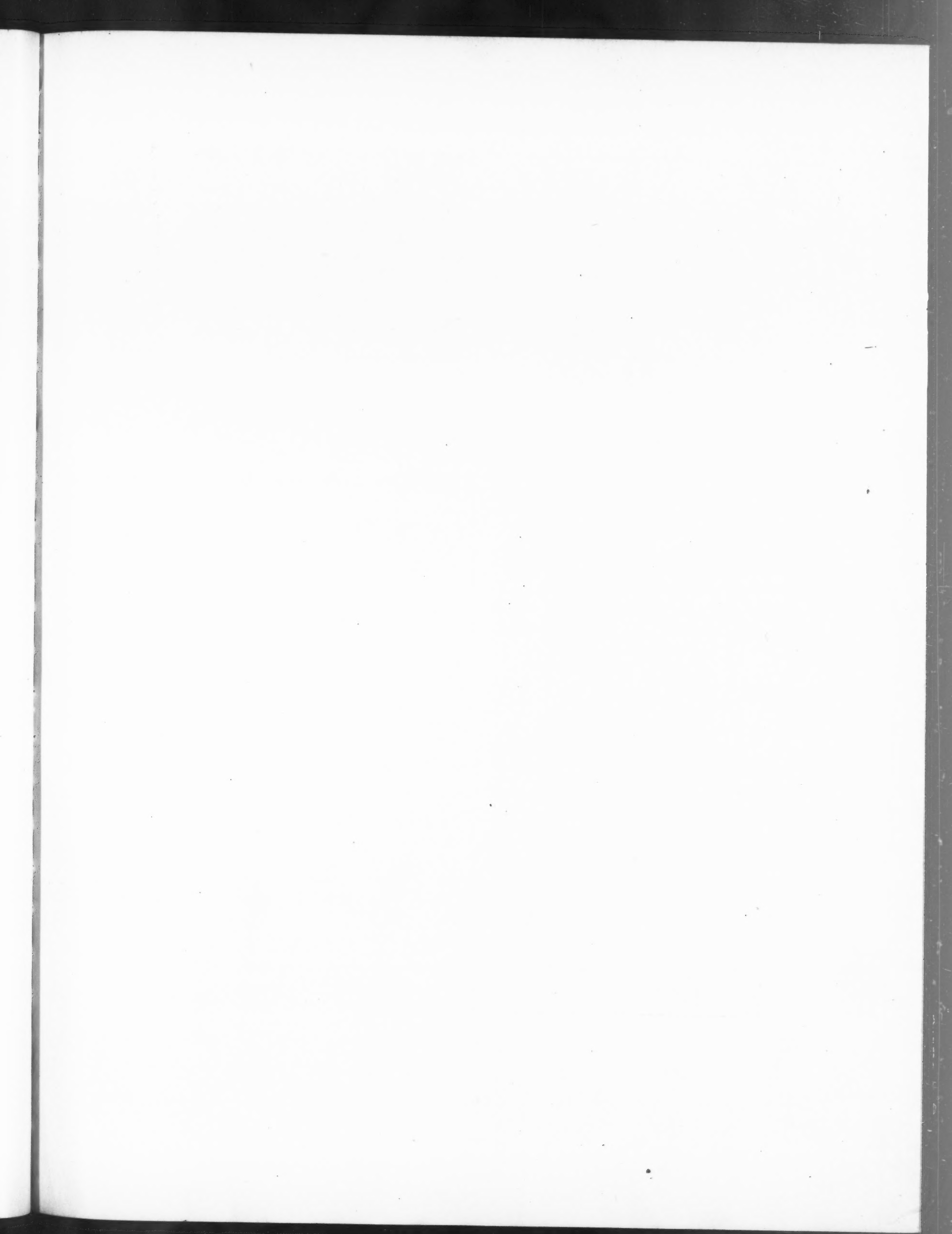
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